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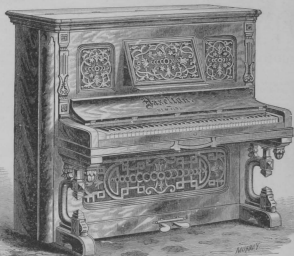
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DEVOTED TO MUSIC AND ART.

Vol. VII.

APRIL, 1884.

No. 4.

MINNIE HANK.

PROBLEM which we would commend to the consideration of psychologists is the explanation of the fact that so many great artists are of mixed nationality. What there may be in the mingling of the blood of different peoples to develop the artistic temperament is more than we can say; but that there is something seems evident, since the proportion of artists of mixed blood is surprisingly large. Minnie Hank is one of many examples of this fact that might be mentioned. Her father was a German, her mother an American of French extraction. If we are to believe the veracious chronicles of the family her first attempt at singing was on the 16th of November, 1855, in the city of New York—on the day she was born. This beats Clara Louise Kellogg nine months, and as Minnie has beaten Clara twelve months in every year for several years past, we are ready to believe all that is claimed for her as a precocity, especially as it is not claimed that it was a *grand aria* that she sang upon that important occasion.

From New York, Miss Hank's parents soon removed to the neighborhood of Leavenworth, Kansas, on the banks of the Missouri river. From here the family again removed to a plantation near New Orleans, and it was there that the future prima donna, then a little romp, first showed a real talent for song. From the plantation across she learned the quaint songs of the African; she learned to pick the banjo and organized theatrical performances with her playfellows, in which she was stage-manager, prima donna, prompter and conductor all in one. She was but little over twelve years old when she sang for the first time in public. This was at a concert given for the benefit of the widows of the war, and her selections upon this occasion were "Casta Diva" and a selection from "Les Diamants de la Couronne." Her success was so great that when her family returned to New York she was placed under Signor Errani, to begin her musical education. She made rapid progress, and after several operatic essays at M. Leonard Jerome's theatre, she made her *début* in Italian opera at the New York Academy of Music under Max Maretzek's management. She sang Amina in "Sontambola," and from that evening she became one of the most popular artists of her native country. In 1869 she went to London, where she appeared with great success at Her Majesty's theatre in Italian opera, and again Amina in "Sontambola" for her *début*. She was, however, still too young and inexperienced to continue the heavy

work of an operatic season, and after a short and highly successful engagement in Italian opera at Paris, she devoted some time to travel and studies in Italy and France. In June, 1870, she made her *début* at the Imperial opera house in Vienna, and became the acknowledged favorite of that capital, whose proud and aristocratic society received her as its own. Here she remained four years, playing with great success *Zerlina* in "Don Giovanni" and "Fanny" in "Les Huguenots," *Mignon* in "Dieu et mon pays," *Marquise*, *Ophelia*, *Robina*, etc. The four years of her Vienna career brought her in continual contact

with the celebrities of literature and fine arts and served to complete her artistic education.

From Vienna she went to Buda, Hungary, thence to Berlin, where the Emperor created her "Imperial German Chamber Singer," a great distinction. We are happy to know of a certainty that this barbarous compound title did not in the least injure the singer's voice. In 1877 she appeared at the *Théâtre de la Monnaie*, Brussels. The following season she returned to her native land, and her successes are fresh in the minds of all musical people. Miss Hank is recognized as the ideal *Cornea*, in the opera of the same name.

Miss Hank is now, by marriage, a German citizen, having two or three years ago married the



MINNIE HANK.

Chevalier von Hesse-Wartegg, a gentleman who, unlike the majority of husbands of *prima donnas*, is possessed of both brains and energy, and has achieved enviable fame as a *literateur*. It may interest our readers to know that Miss Hank, who is now on an extensive and very successful concert tour through this country, has recently added to her extended *répertoire* of choice songs "La Jota," which first appeared in the January, 1884 issue of KUNKEL'S MUSICAL REVIEW. Miss Hank and her excellent troupe have been engaged to appear at the "St. Louis May Musical Festival,"

GEORGE SCHLIEFFARTH.

A copy from *Chicago Music and Drama* the following tribute to our friend Mr. Schlieffarth, author of "Come again, days of bliss," and other songs which have appeared in our REVIEW:

Very few musical composers in Europe or in this country have met with such flattering success on presenting a first work. Mr. George Schlieffarth, comparatively little known, except as an author of pleasing songs and popular dance-music, he has spontaneously jumped into an enviable prominence by the production of a two-act comic opera, "Rosita, or Cupid and Cupidity." This charming composition, to very elegant libretto, by Harry B. Smith, the dramatic editor of the *Chicago News-Letter*, was presented by the Fay Templeton Opera Co., during their engagement in this city last week. Densely packed houses, frequent applause and a genuine enthusiasm on the part of a select and critical audience speak volumes of merit for the work, which no doubt will long and successfully occupy the boards. There is no disputing the fact that there are more beautiful and "taking" melodies in "Rosita" than there are in many comic operas we have heard here; the kiss song, the favorite trio, the bandit's song, the opening and closing acts, the dainty waltz song for *Rosita*, and especially the topical song, "We Draw the Line at That," and the couplet, "He Don't Know How to Use It," are gems their way and bound to stir up the most conservative audience. While yet a beginner in the operatic field, Mr. Schlieffarth has done more than many an old musician and his unpretentious ways and modesty have won many friends, who wish him unbounded success, for he has worked hard and faithfully. "Rosita" is a success, and a Chicago man is entitled to the recognition of being the first one who has achieved it in the Western country.

GREEK MUSIC.

VERY anxious and interesting researches have of late years been made by musical experts, critics and authors in Europe and into ancient Greek musical science. The first literary author of very notable work appeared in 1881 at Leipzig, published by A. Abel, on a Greek literature, "Aristoxenus of Tarent." It recalled the "Melik and Rhythik of Classical Greece," translated and explained by H. Westphal, Professor of Greek Language and Literature, at the University of Moscow. M. Gevaert, the learned Belgian musician and scholar, has evidently given an impulse to the researches on Greek music by his fine work on the music of antiquity. Twenty years ago, publication of a book in Germany and France, but little attention was given to them. Of late, however, the interest is increasing, and the *Mémoires Populaires de l'Académie de France*, by *Diomedes*, of the *Conservatoire de Paris*, attracted particular attention. The work of the learned Aristoxenus explained not only the general theory of music, but reasons it out at length both philosophically and aesthetically.

Kunkel's Musical Review.

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I. D. FOULON, A.M., LL.B.,

EDITOR.

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OUR friends must have noticed that all the piano music that appears in the Review is carefully fingered and phrased. We cannot recommend too strongly, strict attention to these matters by those who play our music. It is not an infrequent thing for those whose tuition in this respect has been deficient to neglect the proper fingering indicated, or to deliberately choose some other which seems to them easier, simply because it is more in accord with awkward habits already acquired. Such persons can never expect to play a composition properly. Should one of them read this and doubt our statement, let him try to play a little experiment upon themselves; let them take one of the Review numbers in which they play disregarding the fingering, and faithfully learn it as fingered, and when this has been done let them try to go back to their own "natural," i.e., awkward and unnatural method. If they know in advance that they will be converts to a systematic and scientific system of fingering, and will therefore appreciate and heed the fingering indicated in our selections.

MR. C. B. CADY, in a recent number of the Boston Musical Observer, pleading in favor of the certificates to be issued to music teachers by the proposed National College of Music, thinks that some of the matters we have brought up against the scheme are "formidable obstacles" but "not objections." Perhaps Mr. Cady knows what he means, we are sure we do not. The alleged purpose of the proposed certificates is the "elevation of the music-teaching profession"—a worthy purpose indeed. About that there is no dispute. The end is all right—but we believe, and have endeavored to show, that the means proposed must result in failure. Now, Mr. Cady says we have shown some "formidable obstacles" but that these "are not objections." Rapid transit from New York to Havre, free from the annoyance of sea-sickness is agreed to be a very desirable thing. A railroad across the Atlantic would accomplish this. Mr. Cady would probably advocate the building of such a road and if any one should mention the Atlantic ocean as an objection to this plan of transit he would probably smile contemptuously and say: "No, no, the winds and waves are formidable obstacles but not objections at all." After this statement of the sapient Calvin the discussion would cease, either because he would have impressed his hearers with the idea that he must be a great genius to whom formidable obstacles are not objections or because they would come to the conclusion that he did not know what he was talking about. We think Mr. Cady is a great genius.

WE are in receipt of a flaring announcement of "The American Normal Musical Institute," to be held at Michigan City, Indiana, in July, "continuing four weeks." This circular states that "The object of this institute is to furnish the most opportunity for the most thorough instruction in Music, Harmony, Thorough Bass, Musical Composition, Method Teaching, Conducting Sacred and Secular Music, Voice Culture, Solo Singing, Sight Reading, Piano and Organ Playing, etc." All this in four weeks or less! The "Faculty" consists of six persons, one of whom, Miss Anna Fay, is not altogether unknown to fame. This circular, however, gives us to understand that all the teachers are the best in the world; the principal has a "method" of teaching that is "far superior to any other," Miss Fay's "truly wonderful method will be thoroughly explained and a really artistic technique" is given to her pupils "in four weeks or less," J. M. Stillman, Mus. Doc., "had the degree of Mus. Doc. conferred on him by 'a University' (unnamed) that perfectly understood his qualifications." It is to be hoped it was "a University" that knew how to use and on. We are not left in doubt as to the results to be attained, for we are assured that "The course is so constructed as to give the most satisfactory results, and not a mere smattering of 'glittering generalities.'"

To think that people should be gulled by such stuff! Not only that, but that four clergymen and two editors should have signed their names to an invitation to hold the wonderful institute in their town! Why did they not remember the old saying: "Ne ultra crepidam," consult some really competent musician, and thus save themselves the trouble of making themselves ridiculous by ignorant encouraging a catch-penny humbug. Among other attractions of Michigan City, this circular mentions the fact that "one of the State printers is located here." We suggest that the "Faculty" be given permanent situations in that institution at the expense of the Hoosier State, for, since they can teach so much in four weeks, what could they not do in a lifetime, with pupils who would know that the teachers should not be allowed outside the walls of the institution. We refer this suggestion to the Indiana Legislature.

PIANISTS OF THE VOICE.

THE human voice is not a piano. This fact, though undisputed in theory, is so constantly disregarded in practice, and the disregard is so fraught with results, that it seems to us useful to re-state and briefly discuss this mere truism. The piano has many merits, but it has also inherent defects; the chief of these is its lack of power to sustain a tone for any length of time. Each of its notes is necessarily loud at the instant it is struck; not only is a crescendo or opening of tone upon any one note impossible, but a rapid decrescendo immediately sets in, a decrescendo which is the more rapid the shorter the strings; in other words, the higher the tones. This peculiarity of the instrument was early recognized by those who have written for it and necessarily, and very properly, determined their style of composition. The skillful piano-writer and the skillful piano-player alike endeavor to conceal this defect, the former by composing for the instrument music that does not demand great prolongations of tones, especially in its upper range, the latter by a touch and a use of

the pedals such as will most successfully produce, as far as possible, clear and yet singing tones, in other words create a singing line. The piano-playing is really, to a great extent, a trick and trick piano music is, in the same sense, whether written by Beethoven or by Jean Paul, trick music.

So universally is the piano used now-a-days that its literature has outgrown that of all other musical instruments. This is probably the reason why the piano style of music, with all its shortcomings, but usually without any of its beauties (for it certainly has beauties of its own), has been imported into vocal composition, to the detriment of what is most beautiful and characteristic in the human voice—its sustained and untrivial power of expression by means of shadings both of timbre and dynamic degrees of tone. In the place of these, rapid runs, "brilliant cadences," staccato passages in the upper register, all things which may be and often are admirable when rendered by the nimble fingers of a piano virtuoso, are written for the voice, and are attempted but never accurately sung, even by the most famous *prima donne*, while their imitators, "whose names legion," harrow the sensitive ears of musical people and gather applause from the *profanum vulgus* by the production of sounds which vary in character from the weak cackle of a sick hen to the indescribable wail of a steam Calypso short of steam.

Far as modern composers have gone in composing piano-music for the voice, they have not gone far enough to please our vocalists. The time has long since passed when composers left it to the singer to introduce into their *arias* such embellishments as they chose; our modern composers write every note as they wish to have it sung, but this does not suit our song-birds. One would hardly accuse Rossini of lack of melodiousness, of having failed to give the voice all proper opportunities of display, and yet even he is not far from enough to suit many. Who, for instance, who has heard Mme. Sembrich sing "Una Voce Poco Fa" failed to notice the *disparities* with which she *improved* the text of the "Swan of Pesaro"? Yet we have watched the press for a single protest against this dismaying and spoiling of the text, and we have heard other singers, less skilled, attempting similar feats, with results that would have made us weep if they had not made us smile, receive storms of applause, retire from the concert stage with the proud consciousness of having sung beautifully when the fact was that they had been trying to play the piano on their little throats, and had not sung at all.

We think it is time vigorous protest were being made by the press, and by music people at large everywhere, against these more or less eminent pianists of the voice, whether composers or vocalists, who are doing all they can to destroy the art of true and natural song. In its particular sphere of genuine culture, the human voice is unapproachable; let us insist that it be not removed to a field where it does not belong and where it must ever be, musically, a failure.

WE are rapidly approaching the season of May Music Festivals. This fashion in music may or may not become a beneficial institution, according to the manner in which it is developed. We are inclined to welcome all these efforts, even though they may be spasmodic, since the matter of musical advancement. The best results will be obtained, however, if these occasions are erected into a permanent institution, and especially if all the available talent in any city work unitedly, all petty rivalry of individuals, cliques and societies being laid aside and all working in cooperation to make the occasion everybody's success. Whether that can be accomplished anywhere is a question. In St. Louis the question seems already decided, and that in the negative.

A SONG OF PEACE.

It is presently composed for and sung at the concert of War Songs (Seventh Kunkel Popular Concert. See "Music in St. Louis.")

No. 1. Contents.

They are no more, thank God, no more,
Those dreadful days of storm and battle
When war's red double columned battalions
Mid cannon's boom and musketry rattle
When battle cries and dying groans rolled
Like the lightning ear's affrighted
And victor's songs with a winner's moans
In discord harsh and straggled united.

No. 2. Refrain.

And erstwhile shrieked the deadly shell,
The smouldering smoke and flag of war,
And from the spot where fumes fell
The golden banner of the victor
Where gorged the crawling cannon-row,
The illustrious name of peace below
The golden banner smile below
Thy antinities above.

No. 3. Chorus.

No victor now, henceforth no vanquished foe,
No north, no south, one flag from shore to shore;
From Maine's dark beaches where magnolias blow,
One peaceful home, one flag forever
Oh flag of flags, beneath thy ample folds,
Thou wilt protect our children yet unborn,
Thou wilt not starve thy field of averse blood,
Shall thence again by hostile hands be torn.
No north, no south, one flag, one home from shore to shore!
I. D. FORTUNE.

BEEHOVEN'S FLEMISH DESCENT.

I take from a very interesting book, *Beethoven, his Life and Works*, written by our countryman, M. Y. Letur, the distinguished musical critic of the *Paris*, and just published by Charpentier, Paris, some remarkable facts relating to the Flemish descent of the great German composer, Beethoven.

If any one of our readers, not very very fond of the broad highway, says M. Wilder, should happen to take into his head, some fine day, to explore not the circle of little villages between Brussels and Louvain, he would, without fail, be exceedingly surprised to hear the illustrious name of Beethoven on the lips of the peasants, or seat, in large letters, upon the sign-board of some country inn, some other than this little corner of the earth, enclosed between the banks of the Dyle, and the narrow streamlet of the Senné, there still live persons of the family from which the greatest symphonist of the 19th century was directly descended. The family has been settled here from time immemorial; and M. Louis Durbar, of Antwerp, who has made some interesting and remarkable discoveries connected with the subject, found persons of this name resident in Rotselaar, Leefdaal, and Berchem, before the 16th century.

Notwithstanding the aristocratic turn of their name, the Beethovens were simple peasants, living as most of the small Flemish farmers lived: on week-days, beans and phaseol-potatoes were not yet known—and, on Sundays, a slice of bacon from the chimney, or taken by the grudging hands of the children from the brine-tub. This Wilhelm appears to have possessed but little attraction for one of the Beethovens, more venturesome and intelligent than the rest, so he left the village and went to try his luck in Antwerp, where he settled in 1600. The son of this bold youth, Wilhelm van Beethoven, was here a great gambler. This Wilhelm, probably a well-to-do citizen, who had, without doubt, made money in the wine trade—perhaps he was a gambler—had brought him some property, was honored by having the very high and very pious Antwerp of Redings, Baron van Beoging, as godfather to one of his sons. When the Baron's golden, who received the name of Heinrich Adolfsen, reached man's estate, he was set up as a tailor, and met with Catharina van Herdt, by whom, according to the family traditions, he had no less than twelve children.

It was less than twelve children, however, who lived, baptized on the 25th December, 1712, in the church of St. Jacob of Antwerp, was Louis van Beethoven, whom we will call the youngest son, and him we will call his illustrious grandson. This Louis van Beethoven, the elder, is a highly interesting personage, and assuredly worthy of arresting attention.

Of his early years we do not know much, but his early parents prove that he received a child's careful musical education. Brought up amid the Antwerp guilds, and familiar with all the details of the guild service, he was very early to support himself by turning his voice and talent to account; we may, moreover, assume that the young man was as well as a determined spirit and a certain intemperance of temper, did not learn to sing under his early years.

An entry lately published by Herr v. Deiters, from the manuscript due to the unpracticed pen of the baby, Heinrich Adolfsen, proprietor of a house in the Rheingasse, Bonn, where two generations of Beethovens resided, shows that Louis, the old Flemish ancestor, as he was called, came to Bonn, and the testimony of his family, from Ghent. How can this very decided assertion, the truthfulness of which is beyond suspicion, be made to square with the purport of the official baptismal register? One thing immediately and spontaneously suggested itself. It is extremely probable that Louis van Beethoven, when quite a child, followed the fortunes of one of his music-masters, when the latter was appointed chapel-master or organist to one of the numerous churches in Ghent. This hypothesis is the more admissible as his father, who for some time was a prosperous man, and a year or two before his birth, bought the house called "Sphera Musicorum," in St. Stefan, Antwerp, and afterwards into a state of poverty. Under the circumstances, any one burdened with a family, as Heinrich Adolfsen, must have been most anxious to eagerness the opportunity of getting rid of an extra and useless person at his table.

Should my conjecture appear worthy of consideration, it would be easy to prove that Louis van Beethoven left the paternal roof about 1722, that is when he was ten years old, and did not return until about 1730. Thus he would have spent about eight years in the town of Charles V., which would have settled him in connection with Antwerp as a citizen of Ghent.

On returning to Antwerp he looked in vain round his father's table for the fatted calf. The unfortunate family was in a state of bitter destitution, which the arrival of the unexpected guest must have aggravated. Seeing only long for adventurous youth strapped up his knapsack again, and hastened once more to his father's door, and begged to be allowed to go with him to Antwerp, and to return.

He bent his course towards Louvain, where, in 1731, we find him holding the position of a singer in the collegiate church of St. Peter. In the course of the same year, he was appointed organist for three months, the music-master, compelled by illness to absent himself temporarily from his official duties. But the post was so unimpressive, the wanderer to retain; besides, it was only the first halting-place on the road which he had probably already traversed.

M. Wilder now gives us a pleasing picture of the princely ecclesiastical dignity of Cologne at the beginning of the 18th century, at a time when Louis van Beethoven, grandfather of the sublime master, arrived in Bonn. He draws a portrait of Joseph Clemens, the Archbishop-Elector, and founder of the musical establishment where Beethoven's wonderful genius burst into life. The hopes of Louis van Beethoven, the Elder, were directed to this court, so well inclined towards musicians. It is true that Joseph Clemens, the patron of the Flemish musicians, had been dead since 1724, but his successor, Clemens Augustus, inherited his tastes and had inherited his policy. Louis van Beethoven, the Elder, reached therefore, Bonn in the early part of the year 1732, with his pockets, no doubt, full of letters of recommendation to his countrymen installed at the archiepiscopal court—and what was worth still more, with very decided musical talent, as a powerful and well-trained voice enabled him easily to prove. The newcomer from Antwerp was received in the chapel choir, and, he is to be obtained, he was able to serve his Most Serene Electoral Highness gratia, for a whole year—"on trial"—for so was everyone who came to the court of musical services, and of any importance. More fortunate, however, than other young men of talent, Louis van Beethoven, who had been serving gratuitously for more than a year at the most, was appointed a Court Musician, with a salary of 400 florins.

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The

Nearer my God to thee.

Maestoso ♩ — 138

Julie Rive-King

[illegible]

Theme Religioso ♩-72.

Musical score for Theme Religioso, measures 72-81. The piece is in 4/4 time with a key signature of one flat (B-flat). The right hand features a melody of eighth notes, while the left hand plays a bass line of eighth notes. Pedal points are indicated by 'Ped.' below the bass line.

Musical score for Theme Religioso, measures 82-91. The right hand continues the melody with eighth notes, and the left hand plays a bass line. Pedal points are indicated by 'Ped.' below the bass line.

Musical score for Theme Religioso, measures 92-101. The right hand continues the melody with eighth notes, and the left hand plays a bass line. Pedal points are indicated by 'Ped.' below the bass line.

Var. I. Moderato ♩-144.

Musical score for Var. I. Moderato, measures 144-153. The piece is in 6/8 time with a key signature of one flat (B-flat). The right hand features a melody of eighth notes, while the left hand plays a bass line. Pedal points are indicated by 'Ped.' below the bass line.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth-note chords, with a bracket labeled '8' indicating an octavo (octave) shift. The bass staff contains a series of eighth-note chords, with a bracket labeled '8' indicating an octavo shift. The system concludes with a double bar line.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.



Second system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth-note chords, with a bracket labeled '8' indicating an octavo shift. The bass staff contains a series of eighth-note chords, with a bracket labeled '8' indicating an octavo shift. The system concludes with a double bar line.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.



Third system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth-note chords, with a bracket labeled '8' indicating an octavo shift. The bass staff contains a series of eighth-note chords, with a bracket labeled '8' indicating an octavo shift. The system concludes with a double bar line.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth-note chords, with a bracket labeled '8' indicating an octavo shift. The bass staff contains a series of eighth-note chords, with a bracket labeled '8' indicating an octavo shift. The system concludes with a double bar line.

Con brio. leggiero

Ped. Ped. Ped. Ped. Ped. Ped.

Irr. II. Moderato 144.

First system of musical notation. The treble clef staff contains a continuous eighth-note pattern with various ornaments (accents, staccato marks). The bass clef staff contains a simple eighth-note accompaniment. The tempo is marked "pp dolce". Pedal markings "Ped." are placed below the first and third measures.

Second system of musical notation. The treble clef staff continues the eighth-note pattern with ornaments. The bass clef staff continues the accompaniment. Pedal markings "Ped." are placed below the first and third measures.

Third system of musical notation. The treble clef staff continues the eighth-note pattern. The bass clef staff continues the accompaniment. Pedal markings "Ped." are placed below the first, second, third, fourth, fifth, and sixth measures.

Fourth system of musical notation. The treble clef staff continues the eighth-note pattern. The bass clef staff continues the accompaniment. Pedal markings "Ped." are placed below the first, third, fourth, and fifth measures.

Fifth system of musical notation. The treble clef staff continues the eighth-note pattern. The bass clef staff continues the accompaniment. Pedal markings "Ped." are placed below the first, third, and fifth measures.

First system of a musical score for piano. The right hand features a rapid, continuous sixteenth-note pattern. The left hand plays a slower, arpeggiated accompaniment. Pedal markings ('Ped.') are placed below the left-hand notes. A circled 'G' is at the end of the system.

Con brio.

Second system, marked *Con brio.* The right hand has a more varied melodic line with some triplets. The left hand continues with arpeggiated figures. Pedal markings are present. A circled 'G' is at the end.

Andante 112

Var. III.

Third system, marked *Andante* with the number 112. It is labeled *Var. III.* The right hand features a series of chords and arpeggios. The left hand has a more active, rhythmic accompaniment. Pedal markings are present.

Fourth system, continuing the *Andante* tempo. The right hand has a series of chords and arpeggios. The left hand has a more active, rhythmic accompaniment. Pedal markings are present.

Fifth system, continuing the *Andante* tempo. The right hand has a series of chords and arpeggios. The left hand has a more active, rhythmic accompaniment. Pedal markings are present. The system ends with a *rapido* marking and a *ff* dynamic.

This page contains five systems of musical notation, each consisting of a treble and bass staff. The notation is for a piano piece, likely a technical exercise or a short composition, characterized by rapid, ascending and descending runs. The key signature is B-flat major (two flats). The time signature is 4/4. The first four systems are marked with a 'Volante.' (flourish) and a 'Ped.' (pedal) instruction. The fifth system is also marked with a 'Ped.' instruction. The notation includes various fingerings (1-5) and articulation marks (accents, slurs). The first system has a 'Volante.' marking above the treble staff and a 'Ped.' marking below the bass staff. The second system has a 'Volante.' marking above the treble staff and a 'Ped.' marking below the bass staff. The third system has a 'Volante.' marking above the treble staff and a 'Ped.' marking below the bass staff. The fourth system has a 'Volante.' marking above the treble staff and a 'Ped.' marking below the bass staff. The fifth system has a 'Ped.' marking below the bass staff. The notation is written in a clear, professional style, typical of a music manuscript.

First system of the musical score, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes a melodic line in the treble and a more complex, rhythmic line in the bass. Pedal points are indicated by 'Ped.' markings below the bass staff. Fingerings are numbered 1 through 8.

Second system of the musical score, continuing the piece. It features a grand staff with treble and bass clefs. The music is marked 'rapido' (fast). The bass staff has a complex, rhythmic pattern. Pedal points are indicated by 'Ped.' markings below the bass staff. Fingerings are numbered 1 through 8.

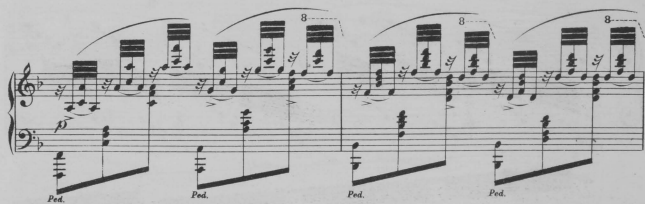
Third system of the musical score, continuing the piece. It features a grand staff with treble and bass clefs. The music is marked 'sf' (sforzando). The bass staff has a complex, rhythmic pattern. Pedal points are indicated by 'Ped.' markings below the bass staff. Fingerings are numbered 1 through 8.

Moderato 141.

Finale.

Fourth system of the musical score, marked 'Moderato' and 'Finale'. It features a grand staff with treble and bass clefs. The music is in 2/4 time. The bass staff has a complex, rhythmic pattern. Pedal points are indicated by 'Ped.' markings below the bass staff. Fingerings are numbered 1 through 8.

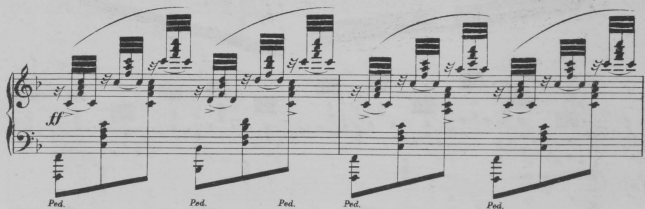
Fifth system of the musical score, continuing the piece. It features a grand staff with treble and bass clefs. The music is marked 'cres.' (crescendo). The bass staff has a complex, rhythmic pattern. Pedal points are indicated by 'Ped.' markings below the bass staff. Fingerings are numbered 1 through 8.



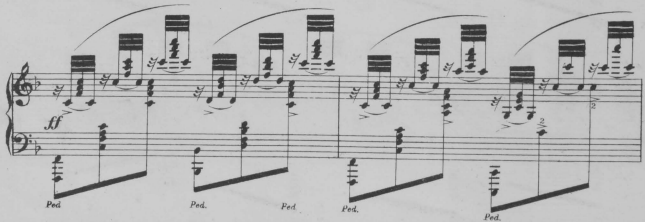
First system of musical notation. The treble staff features a complex, rapid melodic line with many beamed sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes. Pedal markings (Ped.) are present under the first, second, third, and fourth measures. An '8' with a dashed line indicates an eighth-note pattern in the treble staff.



Second system of musical notation. The treble staff continues the rapid melodic line. The bass staff includes a *cres.* (crescendo) marking in the first measure and a *f* (forte) marking in the third measure. Pedal markings (Ped.) are present under the first, second, and third measures. An '8' with a dashed line indicates an eighth-note pattern in the treble staff.



Third system of musical notation. The treble staff continues the rapid melodic line. The bass staff includes a *ff* (fortissimo) marking in the first measure. Pedal markings (Ped.) are present under the first, second, third, fourth, and fifth measures.



Fourth system of musical notation. The treble staff continues the rapid melodic line. The bass staff includes a *ff* (fortissimo) marking in the first measure. Pedal markings (Ped.) are present under the first, second, third, fourth, and fifth measures.



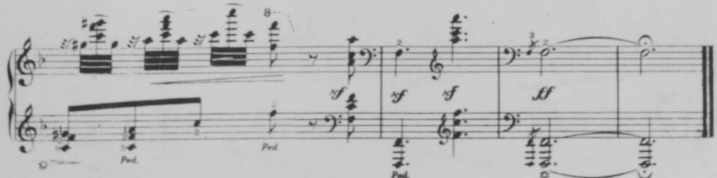
First system of musical notation. The right hand features a complex, rapid passage with many beamed sixteenth notes. The left hand provides a steady accompaniment of eighth notes. The system is divided into four measures, each marked with a pedaling instruction (*Ped.*) below the bass staff. A first ending bracket labeled '8' spans the final two measures.



Second system of musical notation. The right hand continues the rapid sixteenth-note pattern. The left hand accompaniment changes in the third measure. A dynamic marking of *sempre ff* (always fortissimo) is placed above the right hand in the third measure. The system concludes with a final measure marked with a pedaling instruction (*Ped.*) and a circled cross symbol.



Third system of musical notation. The right hand begins with an *accel.* (accelerando) marking. The left hand accompaniment consists of eighth notes. The system is divided into six measures, each marked with a pedaling instruction (*Ped.*) and a circled cross symbol below the bass staff.



Fourth system of musical notation. The right hand features a rapid sixteenth-note passage. The left hand accompaniment changes in the second measure. The system is divided into four measures, each marked with a pedaling instruction (*Ped.*) below the bass staff. The final measure is marked with a dynamic of *ff* (fortissimo).

182

RIGOLETTO.

(Verdi)

Carl Sidus Op. 133.

Moderato ♩ — 96.

Secondo.

p

cresc.

f

p

f

RIGOLETTO

(Verdi.)

Carl Sidus Op. 133.

Moderato ♩ = 96.

Primo.

The musical score is written for piano and is divided into four systems. Each system consists of a treble staff and a bass staff. The first system begins with a piano introduction marked 'p'. The second system includes a crescendo marking 'cres.' and a dynamic marking 'f'. The third system includes a dynamic marking 'f'. The fourth system includes a dynamic marking 'f'. The score concludes with a double bar line and a key signature change to D major.

Allegretto ♩ — 160.

Secondo.



Allegretto $\text{♩} = 160$

Primo.

This musical score is for a piano piece in 3/4 time, marked *Allegretto* with a tempo of 160 beats per minute. The score is written for a single piano and consists of six systems of music. The key signature has one flat (B-flat). The piece begins with a *p* (piano) dynamic and features a variety of musical textures, including rapid sixteenth-note passages and slower, more melodic lines. Fingerings are indicated by numbers 1-5 above the notes. Dynamics include *p*, *f* (forte), *cres.* (crescendo), and *do* (diminuendo). The score includes several trills and slurs. The piece concludes with a final cadence. The page number 108 is handwritten in the top right corner.

p

f

cres.

do

f

OT 4

OT 1

Andante ♩ — 88.

Secondo.

p *f* *rit.*

a tempo. *piu appassionato.* *f* *p* *f* *p rit.*

2nd time *a tempo.* *cres.* *cen*

2nd time *do* *f* *cres.* *cen* *do* *f* *cres.* *cen*

do *f* *f* *ff*

Andante ♩ — 88.

Primo.

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. It features a piano introduction and a duet section. The piano part is marked 'mf' and the swan part is marked 'f'. The tempo is 'a tempo' and the mood is 'smorzando e rit'. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for "The Rose Tree" (No. 100). The score is for a piano and voice. The piano part is in 2/4 time and features a complex, rhythmic melody with many triplets and sixteenth notes. The voice part is in 2/4 time and features a simple melody with lyrics in German. The score is divided into two systems. The first system has a key signature of one flat (B-flat) and a common time signature of 2/4. The second system has a key signature of two flats (B-flat and E-flat) and a common time signature of 2/4. The piano part is marked with "cres." and "f". The voice part is marked with "f".

EVENING CHIMES.

JEAN PAUL.

Moderato. M. M. ♩ = 92.

The first system of the musical score is in 2/4 time, marked Moderato. It features a treble and bass staff. The treble staff begins with a forte (f) dynamic and contains several measures with fingerings (1, 2, 3) and accents (x). The bass staff provides a simple harmonic accompaniment. The system concludes with a piano (p) dynamic marking.

Con agilita. (Light & playful.)

The second system is marked 'Con agilita. (Light & playful.)' and begins with a forte (f) dynamic. It continues the melodic and harmonic themes from the first system, with fingerings and accents clearly indicated. The system ends with a piano (p) dynamic.

The third system continues the piece, featuring a piano (pp) dynamic. It includes a section with a key signature change to one sharp (F#) and a 3/4 time signature, indicated by a 'C' time signature symbol. The system concludes with a piano (p) dynamic.

The fourth system continues the melodic development, ending with a key signature change back to two flats (Bb, Eb) and a 2/4 time signature. The system concludes with a piano (p) dynamic.

Con gracia. (Very graceful.)

First system of music, marked *Con gracia. (Very graceful.)*. It consists of two staves (treble and bass clef) in 2/4 time. The melody is in the treble clef, featuring a series of eighth and sixteenth notes with various ornaments (x) and slurs. The bass clef accompaniment consists of simple chords and single notes. The system is divided into four measures, each ending with a double bar line and a repeat sign. The tempo/mood is indicated as *Con gracia. (Very graceful.)*.

Con agilita.

Second system of music, marked *Con agilita.*. It consists of two staves (treble and bass clef) in 2/4 time. The melody is in the treble clef, featuring a series of eighth and sixteenth notes with various ornaments (x) and slurs. The bass clef accompaniment consists of simple chords and single notes. The system is divided into four measures, each ending with a double bar line and a repeat sign. The tempo/mood is indicated as *Con agilita.*.

Third system of music, marked *Con agilita.*. It consists of two staves (treble and bass clef) in 2/4 time. The melody is in the treble clef, featuring a series of eighth and sixteenth notes with various ornaments (x) and slurs. The bass clef accompaniment consists of simple chords and single notes. The system is divided into four measures, each ending with a double bar line and a repeat sign. The tempo/mood is indicated as *Con agilita.*. The system concludes with the word **FINE.**

Dolce. (Sweetly.)

First system of the musical score for 'Dolce. (Sweetly.)'. It consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It features a complex melodic line with many beamed sixteenth and thirty-second notes, and some triplet markings. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes. Fingering numbers (1-3) are visible under various notes. The system concludes with a double bar line.

Scherzando. (Playful.)

Second system of the musical score for 'Scherzando. (Playful.)'. It also consists of two staves in the same key signature and time signature. The upper staff continues with rapid, playful melodic passages, often using triplets and slurs. The lower staff features a more rhythmic accompaniment with chords and moving lines. Dynamics such as *p* (piano) and *cres:* (crescendo) are indicated. The system ends with a double bar line.

Dolce

[illegible]

Musical score for the section "Con agilità". The score is written for piano (p) and includes a treble and bass staff. The tempo is marked "Allegretto" and the time signature is 2/4. The key signature has one sharp (F#). The score features rapid sixteenth-note passages in the right hand and eighth-note patterns in the left hand. The section is marked "cresc." (crescendo) and ends with a double bar line.

Con agilità.

FOREST BIRDS WALTZ.

Carl Sidus.

Dolce, (Sweetly).

The musical score is written for piano and bass. It begins with a treble clef and a bass clef, both in 3/4 time. The key signature has two flats (B-flat major). The tempo/mood is marked 'Dolce, (Sweetly)'. The score consists of six systems, each with a treble and bass staff. The first system includes a 'p' (piano) dynamic marking. The second system includes a 'Ped.' (pedal) marking. The score features various musical notations including notes, rests, slurs, and fingerings. The first system has a '3' above the first note of the treble staff and a '3' below the first note of the bass staff. The second system has a '3' above the first note of the treble staff and a '3' below the first note of the bass staff. The third system has a '3' above the first note of the treble staff and a '3' below the first note of the bass staff. The fourth system has a '3' above the first note of the treble staff and a '3' below the first note of the bass staff. The fifth system has a '3' above the first note of the treble staff and a '3' below the first note of the bass staff. The sixth system has a '3' above the first note of the treble staff and a '3' below the first note of the bass staff. The score ends with a double bar line and a repeat sign.

Handwritten musical score, first system. Treble and bass staves. Treble staff includes fingerings (1, 2, 3, 4) and a dynamic marking *p*. Bass staff includes fingerings (1, 2, 3, 4). A bracket above the treble staff indicates a choice: "or $\frac{4}{2}$ ".

Handwritten musical score, second system. Treble and bass staves. Treble staff includes fingerings (1, 2, 3, 4) and a dynamic marking *p*. Bass staff includes fingerings (1, 2, 3, 4). A bracket above the treble staff indicates a choice: "or $\frac{4}{2}$ ".

Handwritten musical score, third system. Treble and bass staves. Treble staff includes fingerings (1, 2, 3, 4) and a dynamic marking *p*. Bass staff includes fingerings (1, 2, 3, 4). A bracket above the treble staff indicates a choice: "or $\frac{4}{2}$ ".

Handwritten musical score, fourth system. Treble and bass staves. Treble staff includes fingerings (1, 2, 3, 4) and a dynamic marking *p*. Bass staff includes fingerings (1, 2, 3, 4). A bracket above the treble staff indicates a choice: "or $\frac{4}{2}$ ".

Handwritten musical score, fifth system. Treble and bass staves. Treble staff includes fingerings (1, 2, 3, 4) and a dynamic marking *p*. Bass staff includes fingerings (1, 2, 3, 4). A bracket above the treble staff indicates a choice: "or $\frac{4}{2}$ ".

Good Night, my Love.

GUT NACHT MEIN LIEB.

E. R. Kroeger.

Andante con moto ♩. — 66.



Gut Nacht, mein Lieb! Es glänzt mein Stern Und der Mond hängt über dem Meer..... Und ich

The first system of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The piece ends with a *Ped.* (pedal) marking.

Good night, my love! The stars shine bright And the moon hangs over the sea,..... But I

seh' den Schein deines Lämpchens fern, Bringe glücklichen Gruss mir her!

Du be.

The second system of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The piece ends with a *Ped.* (pedal) marking.

see the gleam of a taper's light, That is more than they all to me, For it

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hü . test der Lieb . li . chen Traum heut' Nacht, Wieder Mond die See ü . ber . wacht Mein

watch . es my love in her dreams to . night As the low moon watches the sea My

Herz pocht laut, doch es soll mein Lied Nimmer stö . ren Lieb . chens Ruh, Ah...

heart beats loud, but I hush my lay, Lest I break her peace . ful rest. Ah...

ah....., ah....., Bald, wenn der Tag im Os . ten glüht, Neigt der

ah..... ah..... The sum . mer night will pass a . way And the

Pod. Pod. Pod. Pod.

Mond dem Westen sich zu.....Danngrüßsich sie uhl in des Morgens Schein Oh wie werd' ich setig dann

noon shall sink in the west....., I shall meet my love at the dawn of day, I shall meet her and be

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

sein.....! Mein Lieb.....! Oh wie werd' ich se. tig dann

blest..... My love..... I shall meet her and be

Ped. * Ped. *

sein, dann sein!

ad lib.
blest, be blest.

Ped. Ped. Ped. Ped. Ped. p pp

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ILLINOIS.

KENNA, ILLINOIS, April 6th, 1884.

EDITOR KUNKEL'S MUSICAL REVIEW.
Just as you, Louis Mass, gave me a plain concert here, Monday evening under the auspices of the Europa Conservatory of Music, before a very large and appreciative audience, the facilities extended, remarkable memory, great taste in repertory and the most perfect and complete of the most perfect and complete called forth bursts of admiration from his audience. He was really a great artist.

He played the following programme:
Mozart (Chaconne), Op. 32, C major. Allegro con moto, Adagio.
Major, Op. 15, No. 2 Grand Polonaise. A. Schumann, Op. 3, No. 1. Schumann, Op. 3, No. 2. Schumann, Op. 3, No. 3. Schumann, Op. 3, No. 4. Schumann, Op. 3, No. 5. Schumann, Op. 3, No. 6. Schumann, Op. 3, No. 7. Schumann, Op. 3, No. 8. Schumann, Op. 3, No. 9. Schumann, Op. 3, No. 10. Schumann, Op. 3, No. 11. Schumann, Op. 3, No. 12. Schumann, Op. 3, No. 13. Schumann, Op. 3, No. 14. Schumann, Op. 3, No. 15. Schumann, Op. 3, No. 16. Schumann, Op. 3, No. 17. Schumann, Op. 3, No. 18. Schumann, Op. 3, No. 19. Schumann, Op. 3, No. 20. Schumann, Op. 3, No. 21. Schumann, Op. 3, No. 22. Schumann, Op. 3, No. 23. Schumann, Op. 3, No. 24. Schumann, Op. 3, No. 25. Schumann, Op. 3, No. 26. Schumann, Op. 3, No. 27. Schumann, Op. 3, No. 28. Schumann, Op. 3, No. 29. Schumann, Op. 3, No. 30. Schumann, Op. 3, No. 31. Schumann, Op. 3, No. 32. Schumann, Op. 3, No. 33. Schumann, Op. 3, No. 34. Schumann, Op. 3, No. 35. Schumann, Op. 3, No. 36. Schumann, Op. 3, No. 37. Schumann, Op. 3, No. 38. Schumann, Op. 3, No. 39. Schumann, Op. 3, No. 40. Schumann, Op. 3, No. 41. Schumann, Op. 3, No. 42. Schumann, Op. 3, No. 43. Schumann, Op. 3, No. 44. Schumann, Op. 3, No. 45. Schumann, Op. 3, No. 46. Schumann, Op. 3, No. 47. Schumann, Op. 3, No. 48. Schumann, Op. 3, No. 49. Schumann, Op. 3, No. 50. Schumann, Op. 3, No. 51. Schumann, Op. 3, No. 52. Schumann, Op. 3, No. 53. Schumann, Op. 3, No. 54. Schumann, Op. 3, No. 55. Schumann, Op. 3, No. 56. Schumann, Op. 3, No. 57. Schumann, Op. 3, No. 58. Schumann, Op. 3, No. 59. Schumann, Op. 3, No. 60. Schumann, Op. 3, No. 61. Schumann, Op. 3, No. 62. Schumann, Op. 3, No. 63. Schumann, Op. 3, No. 64. Schumann, Op. 3, No. 65. Schumann, Op. 3, No. 66. Schumann, Op. 3, No. 67. Schumann, Op. 3, No. 68. Schumann, Op. 3, No. 69. Schumann, Op. 3, No. 70. Schumann, Op. 3, No. 71. Schumann, Op. 3, No. 72. Schumann, Op. 3, No. 73. Schumann, Op. 3, No. 74. Schumann, Op. 3, No. 75. Schumann, Op. 3, No. 76. Schumann, Op. 3, No. 77. Schumann, Op. 3, No. 78. 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THE MUSS HE MADE OF GOING SHOPPING.

"Jeph," said Mrs. Jones, as her husband rose from the dinner table, "I wish you would get me some skeins of embroidery silk at some of the dry goods stores, and save me from going down town to-day."

"All right," said Jones, airily; "what color do you want?"

"Oh, a mixed, gray-black; something like your hair," said Mrs. Jones, pleasantly.

The first store that Jones went into the girls stood in a line behind the counter, and looked him over as he approached. He felt cold chills running up and down his vertebrae, his knees shook and a clammy perspiration started out on his noble brow as he asked for embroidery silk.

"What color?" asked one of the salesladies, as she smiled sweetly at Jones' mistake.

"Just the color of your hair," he said in a soft, beseeching tone, that sounded like a cat lapping cream.

And then he saw a change come over the face of the girl even as a thunder storm crosses the blue of a summer sky, and she turned her back to him, pulled down a box and slammed it on the counter, jerked off the cover and revealed a mass of scarlet silks. Jones started.

Good heavens! The girl had fiery red hair! But he made his peace with her, and said it was known hair he meant, and he took off his hat humbly, and she got the mixed skeins and gave them to him with the change.

"I would have saved you some trouble if you had told me in the first place that you wanted silks the color of a singed owl," she said, sweetly.—*Detroit Free Press.*

EUROPEAN HONORS TO AN AMERICAN MUSICIAN.

Under the heading, "The Pianist, Mr. Carlyle Petrusella, Director of the Academy of Music, in Boston," the following very flattering communication appeared in the German papers of March 7th, 1884. The writer is a direct descendant of Sebastian Bach, and one of Germany's best musicians:

I had the pleasure recently of making the acquaintance of Mr. Carlyle Petrusella, the eminent pianist from Boston at the house of Mr. A., an American, whose enthusiasm for art is well known, and in whose parlors the most distinguished of his countrymen assemble weekly. Mr. Petrusella excited our amazement by his grand and masterly performance, which has all the passion and fire of Rubinstein.

Mr. P. played successively the F-sharp minor Sonata of Schumann; Prelude and Fugue in A minor, Bach-Liszt; Variations, by Handel; A-flat major ballad and C-minor nocturne, by Chopin, and a piece of less musical value composed by an American artist. Schumann's difficult Sonata was played in most artistic style, with extraordinary clearness and technical accuracy; the masterly execution of this work, in fact all of the performances of Mr. Petrusella reminded us forcibly of Anton Rubinstein. The rhythmic quietness, fine phrasing and emotional power of the artist, which were well to be seen in the rendering of the compositions of Bach and Handel, must always find ardent appreciation. Energetic, clear and full of dignity, the noble theme of Bach's Fugue sounded forth in all its varied figures. Only an artist of the highest rank could perform the pearl of counterpoint so brilliantly as it was done by Mr. Petrusella. In the piano poems of Chopin, the pianist enchanted the audience by his singing and soft touch, beneath which the compositions of the immortal Polish composer became real romantic poems.

A few pupils of Mr. Petrusella, who came here with their master from America, will play in public at the end of March. America can justly be proud of this artist, and it is really astonishing that, although Mr. Petrusella is living in Boston and there are in America, as is well known, other great American masters of piano-playing, so many young American ladies come to Germany to study the piano under mediocrities that bear the name of "Music Directors," but who are not even ordinary pianists.

Mr. Petrusella will pass a portion of the spring at Weimar, in consequence of a very flattering invitation extended to him by the great master, Franz Liszt. Afterwards, Mr. Petrusella will return to his native country and resume his artistic labors.

Mr. Petrusella has received from the Italian Academy of Art and Science, a diploma, a gold medal and other decorations.

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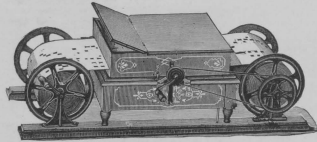
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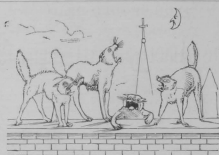
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COMICAL CHORDS.

A young Alexandria miss
Was asked by her beau for a kiss,
Demurely contented
The sweetly assumed the
And their lips looked exactly like this:
—Washington Hatchet.

But her pa interrupted the kisses.
And said "Who is this young fellow, six?"
And without more ado
The young fellow flew,
And his eyes looked exactly like this:
O O —Evanville Argus.

NEW BURY—The tailor

Sows of the bonneters—"We shall meet in the west by and by."
Sows of the medical student—"Some bodies coming!"—
—Richmond Balcon.

Isotrons has organized a cremation society. We can smell
burnt bones already.
Why is a horse a curious feeder? Because he eats best
when he hasn't a bit in his mouth.

Several young ladies in Chicago are studying law to enter
that they may attend to their own divorce cases in after life.

GENTLEMAN has named two canaries "Wheeler" and
"Wilson." His reason for this appellation is that neither of
them is a "Singer."

A CEDAR RAPIDS editor wants any young lady who "jumps
at conclusions" to consider him a "conclusion." An orphan
is preferred.—Electric Light.

"MEN live a great deal faster than women," says a writer.
This must be true, because any writer seen a woman quite as
old as a man born in the same year.

An old proverb says that "care will kill a cat." You may
consign to us immediately a few cats of "care" and dump
it into our back yard garden.—Electric Light.

"OH, Professor, exclaimed sentimental Mrs. Fishwacker,
during a private organ recital in her new music room, do pull
out that sweet sax comico stop once more!

TWO women were married to each other in Virginia re-
cently. It may be all right for the present, but after a while—
think of it—the children will each have two mothers.

SAID Mr. Compton to a critic at a concert where a chorus had
just been sung. "You can tell me what that is out of?"
"Yes, out of time!" growled the critic.

A FACKETTS well who danced with a couple of Chicago girls
at a party recently, remarked that although he liked rings on
his fingers, he couldn't stand bells on his toes.—Treas
—Chicago.

HANDY is a great chess player. The other day when out
riding he sat patiently for a long while behind a hankly
horse, and finally calmly observed to the animal: "It's your
best move."

A LITTLE girl, who had only seen a grab-bag in church,
after the contribution box had passed by them on Sunday,
whispered in her mother: "How much did you get? I grabbed
a quarter."—Cambridge Tribune.

CLARA LOUISE KULLOOG sang "Home, Sweet Home," to the
convicts in an Eastern prison, and it so worked upon their
feelings that seven of them desisted and struck out for the
parental roof-tree the same night.—Bismarck Tribune.

"WHAT'S a sockdolager?" asked a little dandy her older
and more hardened brother. "Don't you know? Why don't
you listen to your preacher? Don't he get up when his time to
quit, and say, 'Let us sing the sockdolager!'"

THE director of a prominent Boston choir, who had been
trying the voices of soprano in all a vacancy in his quartette,
has been greatly amused at the number of applicants with
whom the favorite selection seemed to be "Take, O, take me!"

THERE is no trouble these muddy times to make a young man
stick to a farm. All you have to do is to get the young man to
walk across a fence where the fence has been plowed, laid flat. He'll
either carry the lot around on his boots or stick right where he
is.—Felt's Sun.

NEEDSON says Patt's voice holds out remarkably well for a
woman of her age. Patt only hopes she may be able to sing
as well as Niles when she is as old. Gender remembers the
pleasure both these singers gave her when she was a little
girl.—New Orleans Picayune.

A YOUNG mother, traveling with her infant child, writes the
following letter to her husband at home: "We are all doing
first rate and enjoying ourselves very much. We are in fine
health. The boy can crawl about on all fours. Hoping that
the same be said of you, dear, etc. Yours, Fanny."

A BOSTON lawyer entered the Museum lobby on Saturday,
when a small and very ragged urchin said to him, "How much
does it cost to get in, mister?" "Thirty cents," he replied.
"The lowest." "Are they really going to fight?" "Fight? What do
you mean?" "Why, Gilbert and Sullivan, mister."—Boston
Advertiser.

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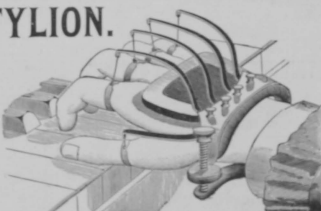
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"MOTHER may I go out to vote?"
"Yes, my charming daughter;
Be sure and get a big blue inkle
For voting as my daughter."

"HAVE you a soul poet?" asked a well-wild man, as he entered the editor's office, and threw down a roll of manuscript. "Well I don't know about that," replied the editor, glancing at the bottom of his liberally proportioned boot; "but I have a sole for poets." The poet didn't stay long after that.—*Sturtevant Herald.*

A MINISTER seriously relates that once he gave out the beautiful hymn, "Jesus, lover of my soul," whereupon each verse was rendered like the following one by the leading singer:—
"Cover my defunctness head—With the shawl, with the shawl—with the shawl—of the wing." The whole congregation stirred with irrepressible laughter.

A POSITION professor was asked not long since, by a friend, what song it was his lady pupil sang on a certain occasion. In reply he said, "Shoot it." The friend was completely mystified, and after a few days, asked to see him. When he made the guess, if the number is too large, not infrequently, the lady unexpectedly drops two or three of them into her lap, before she holds out her hand for you to verify the count. This is the little game of the ingenious Boston country.—*Chicago News.*

"THEY tell me colored," said a down town man, "that you drink water."
"Fact, sir, I do."
"That seems strange."
"Every gentleman drinks water after his whiskey, sir," answered the colored.—*Bradford Table.*

A PIANO tuner was recently requested to call at—, Wash. Ave.

"That is it," asked the Irish cook.

"Is in the house?"

"The labors, come in," said Bridget. "Faith, I've been trying all the blessed day to get the bridget in tune, and it won't cord at all, at all."—*Carl Fred.*

"Did you come here to see my sister?"

"Yes, my little sister, because she has no baby you know."

"Well, you can't see her to-night."

"Why not?"

"Cause she's sick."

"What's the matter?"

"But big day run off with my new teeth this afternoon and she can't find 'em nowhere."

MANAGER—"I think you ought to be willing to take less next season."

GERTIE—"And you?"

MANAGER—"You know you have a baby, and a baby always makes a woman seem odder."

GERTIE—"If so, do I, do I?"

MANAGER—"Of course. Now you see Miss. Patti seems very young yet, because she has no baby you know."

GERTIE—"Oh, is that it? Well, I guess Miss. Patti's got no babies now, you see, she is all married."—*Philadelphia Record.*

An Anxious mother was very much discouraged at the dirty condition of her boy's cap, when the children came home from a walk.

"How did you come to get your hat so filthy?" angrily asked the mother.

"A boy pulled it off my head in the street, and threw it into the mud."

"That's not so, ma, he threw his cap in the mud himself," interrupted his little sister.

"Well, I'm a boy, ain't I? If I'm a girl, I'd like to know it."

—*Times Herald.*

"Are you not glad, Angie dear, that Will is to drive you to Newburg to-morrow?"

"Glad?" said the willowy maiden, while a dark shadow passed over her forehead's features. "Glad? No, I hate him!"

The cruel words were kissed from her ruby lips like flashes of lava from the blackened jaws of an extinct volcano.

"You hate him?"

"Yes, I loathe him from my inmost soul. And, Ethel, darling, to-day comes the hour of my vengeance!"

"What would you say to me, Angie, pause?"

"We start at one o'clock."

"At half-past twelve I'll—"

"You'll wait? Oh, Angie, you make me tremble. You'll—"

"I'll eat five of the biggest, rawest, fattest, sugarest onions money can buy in Cincinnati!"—*Cincinnati Commercial.*

HE WOULDN'T STAND ANY MORE KISSING OF

MARIA.

A good many male friends of Bill Chinks attended his wedding, which took place in a room of the bride's parents' residence in the country a few evenings ago. After the minister had finished the ceremony, Bill, without moving from his position said:

"Now, Mr. Preacher, what's yer charge fur splic'in' us?"

"Oh, well, just what you feel like giving."

"Well I feel like givin' a good deal, for it was a good job. But here's a quarter, which is all I've got."

"Very well, sir; I can't take more than is given to."

And then Bill, taking hold of his bride's right hand with his left, turned to the crowd and said:

"Now, gentlemen, I don't know but what all you fellers may hear bad a whack at kisser! Maria here she was married, but now this 'ere gal's my property. I've paid for her and she's mine; and the first feller I catch or hear of kisser' her again I'll whale. Them's my terms. Now let the fiddler chune up his violin!"—*Kentucky State Journal.*

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SMITH AND JONES.

Smith—Have you attended any of the Kunkel Popular Concerts?

Jones—Yes, a couple, but I won't attend any more—they're not classical enough.

Smith—Well, classical concerts are like those of the McTammon Quintette Club—where people have plenty of elbow room, you know, and where they are gently soothed to peaceful sleep.

Smith—Oh, then you're right; the Kunkel Popular Concerts are not classical, but then they seem to be good; the audiences are immense, the selections liberally encoored.

Jones—Yes, yes, and that puzzled me until the other day when I met three of the members of the McTammon Quintette Club at Schmidt's saloon. I told them about the applause, the encores of the Kunkel Popular Concerts, and asked them why they did not get encores. They did not answer for half a minute, then the viola player explained it all by saying: "Well, you see, we play good enough to draw first time, there's no reason to make us play over again."

Smith—So you're not going to any more of the Kunkel Popular concerts because they are not classical enough?

Jones—Yes, and also because I'm tired of standing for an entire evening.

Smith—Why don't you get a seat?

Jones—A reserved seat costs a quarter, you know, and I have no quarter.

Smith—I thought you were making lots of money since you had turned professional humorist.

Jones—Lots of nothing! People can't appreciate a good joke. Now, the other day I read in the papers that the Pope of Rome was thinking of moving from his present residence. This stirred up my genius, and I wrote the following brilliant paragraph:

"I desire to do vat-I can for His Holiness, and would suggest that though he may leave the city at the seven hills for the land of seven-up, he will remain the Romain Pontiff."

Smith—is that a classical joke?

Jones—I must be; nobody wants to buy it, and no one applauds it.

Smith—What'll you do with it?

Jones—I'll get it off at the next McTammon concert, if they'll let me.

Smith—Why don't you sell your jokes in advance by subscription?

Jones—Smith, you're a genius, you're my savior! If the McTammon Club can sell their classical concert by subscription, I ought to be able to sell my classical jokes in the same way. I'll do it.

PATTI vs. HASH.

IF YOU have all heard of the Bostonian who visited France, and having heard that the French ate "frogs and things," of which he did not wish to partake, related to his friends on his return that he had eaten nothing but hash while in Paris, because he knew what that was. Mr. Adam

Shattinger, the well-known music dealer, has an employee who, like the Yankee in question, knows what hash is and has a special fondness for it, especially when it is prepared in a certain way well known to Mr. Shattinger's cook. During Patti's last visit to St. Louis this hash-loving genius had, by hook or crook, obtained a ticket of admission to the concert of the Patti sisters. For some reason or other the cook was delayed in her culinary preparations, and the hour for the performance had arrived before an after-supper dish of hash which had been promised our hero had been prepared. Finally, some one, thinking he had forgotten his ticket, asked him if he was not going to hear Patti. He replied: "If I go to hear Patti, I'll miss my good hash. I'd rather have my hash than hear Patti any day." He remained and ate his hash, but did not hear Patti. He has been teased about the matter more than once, but the only strange thing he sees in it all is that any one should think he had acted strangely at all, and in a case of Patti vs. Hash he is still ready to decide in favor of the defendant.

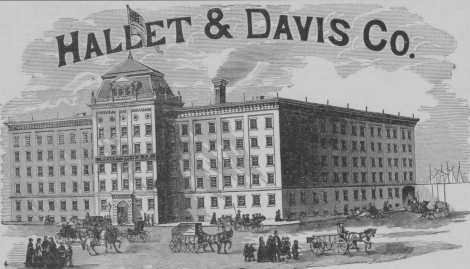
"Is Mrs. McSniffen in?" asked Mrs. Yergor of the servant who took her card at the McSniffen mansion, on Austin avenue. "No, she done went out about an hour ago." "I am sorry to hear that she is out. When will she be back?" "I don't know when she gwinter come back, but I kin run up stairs and ax her for you."—Texas Siftings.

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